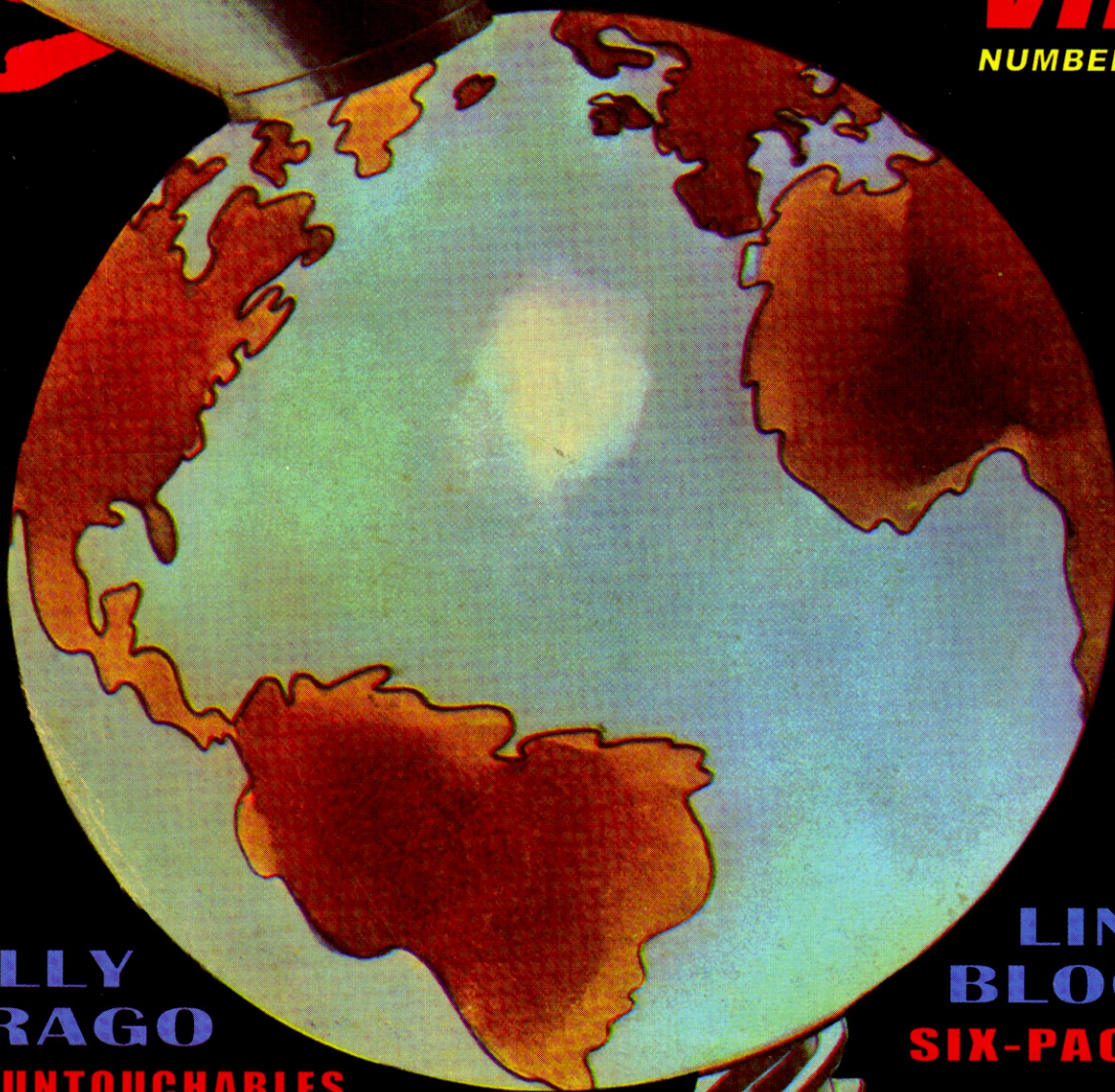


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BRUCE CAMPBELL

Interview by Tony Williams

Bruce Lorne Campbell was born, the youngest of three brothers, on June 22, 1958 in Royal Oak, Michigan. He's a very funny 6' 1" cult star who calls himself a working stiff. He manages to be involved with mega budget Hollywood features and mini budget local ones. Over 30 years after starting his film acting career in 8mm shorts he still sometimes works with the same school friends.

Charles Campbell worked in advertising and performed in the local St., Dunstain's Guild Of Cranbrook community theater. At age 14, his son Bruce played the singing young prince in *The King and I*. He was a servant in *South Pacific* next. He continued to act in plays there for years. Around the same time he was in a Super 8 short (*OEDIPUS REX*) made by Josh Becker, a *Three Stooges* fan also born in '58. The same year (1972), unknown to them, another slightly younger Detroit area kid named Sam Raimi (born in '59) also made his first short (the two minute *OUT WEST*). Raimi's father Leonard Raimi (originally Reingewertz) owned a furniture and appliance store and his mother owned a chain of lingerie shops.

During the next two years Campbell directed and starred in his own comedy shorts and was in more by Becker. Many were remakes of *Stooges* shorts and/or had *Stooges* titles, some had comic WWII themes and at least one (*CURSE OF THE WEREWOLF*) had a horror theme. See Bill Warren's *Evil Dead Companion* book (St. Martins' 00) for info on all the short films directed Campbell, Becker, Raimi and Bill Ward and Scott Spiegel. In 1975 Campbell was in *I'll NEVER HEIL AGAIN* and *THE JAMES HOFFA STORY*, and he met Sam Raimi in a drama class at Wylie E. Groves High School in the Detroit suburb of Birmingham. His debut in a Raimi film was playing several gangsters in *THE GREAT BOGUS MONKEY PEANUTS SWINDLE*.

In '76 Campbell graduated from high school, then was an apprentice at Traverse City's Cherry County Playhouse, a summer-stock company (owned by Pat Paulson) in northern Michigan. He put up sets, was an assistant stage manager, did errands and was a dresser and assistant for Tommy Smothers, all for no pay.

Smothers donated \$500 for making more shorts though. After the summer he attended Western Michigan University for six months, then quit and became a production assistant for Vern Nobel's company making TV commercials in Detroit. He continued to act on stage and in more shorts by Raimi and Spiegel. 1976 was the first year that the young directors experimented with 16mm. Several other notable and inspirational events happened during the Bicentennial year. *DEMON LOVER*, a local horror feature by Donald Jackson (PV #36), received local publicity and played midnight

shows, and Cleveland's *The Ghoul* TV horror host show, which had been syndicated in Detroit since '72, packed up and moved to the Motor City. *The Ghoul* (Ron Sweed) was on UHF TV there until '82.

In '77 the Raimi/Spiegel comedy short *SIX MONTHS TO LIVE* was shown on the *Ghoul* show, and they and co-star Campbell were also invited on the show to do live skits. The short includes scenes from their *ATTACK OF THE PILSBURY DOUGH BOY* (76) which had the cute animated corporate character being bashed and abused much like *Froggy The Gremlin* was on *The Ghoul*. The films got more ambitious. In '78 Raimi's longer *IT'S MURDER* cost \$2000, had more characters, used more makeup and had publicity posters. "It was a bomb, a total flat out bomb, a two thousand dollar bomb. Sam tells the story of showing up in a big auditorium that they had to rent. One guy showed up, and halfway through he said, 'OK, you can turn it off now.'" More screenings reportedly made the money back, but Raimi and his

brother Ivan's college roommate Robert G. Tapert (born in '55) saw *HALLOWEEN* (78) and decided that a horror feature was the way to enter the world of real movies. Tapert has been with Raimi for years. His most recent production for Raimi was the director's best all around feature, *THE GIFT* (00).

Tapert became the producer and in '79 they made the 32min. Super 8 *WITHIN THE WOODS* starring Bruce (as Bruce), Ellen Sandweiss (Cheryl in *THE EVIL DEAD*), and Scott Spiegel. It cost \$1,600. They managed to have it open for the midnight hit *ROCKY HOR-*



THE EVIL DEAD

ROR PICTURE SHOW a few times. The story of how they eventually raised \$350,000 from local dentists and doctors to shoot a feature version in Tennessee, then back in Michigan is now a show biz legend. But meanwhile several more shorts were made and Bruce starred in *THE MAGIC BALLOON* (80), a feature by his former boss Vern Nobels. It was shown on Detroit TV. He suffered a sprained ankle and a broken jaw during the filming of the feature version of *WITHIN THE WOODS*. In Oct., '81, the finished movie, now called *BOOK OF THE DEAD*, a Renaissance Production which Bruce co-produced and starred in as Ash, had the first screening for the investors.

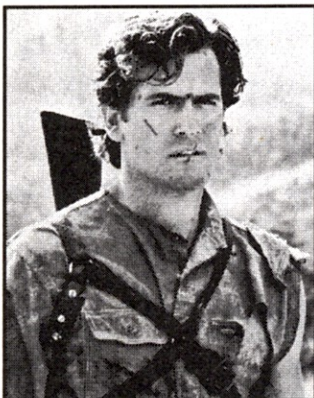
Meanwhile Bruce worked in commercials (some shot by director Bill Dear), acted on a local soap opera (*GENERATIONS*), and drove a cab. In '82 he starred in *GOING BACK*, a 16mm coming of age movie set in rural Michigan made by Ron Teachworth. "It was privately funded by a guy I worked with in an advisory capacity at a film school where he taught. It was sort of technical school. He got inspired to make a movie and he did so. I think I got my Screen Actors Guild card in 1983 before I did that Chrysler film. It wasn't even a commercial. It was a training film for car salesmen about how to sell cars." He also married Christine Deveau that year and they had two children. A year after it was finished the public premiere of *THE EVIL DEAD* was at the Redford movie palace in Detroit just before Halloween, '82. Retitled *THE EVIL DEAD*, the 16mm feature then played Cannes (where Steven King saw it) and became a hit in England first. Soon Bruce was on the cover of *Fangoria*. It was picked up by New Line Cinema and finally opened (unrated) in Manhattan in April, '83.

THE SAPPY SAP (85) was the last of Raimi's shorts and *CRIME WAVE* (85) was Raimi's second Renaissance Pictures feature. It was filmed in Detroit and picked up by Avco Embassy (which went out of business), then was available on Charter Video (which went out of business). Raimi co-wrote the comedy with Ethan and Joel Coen. Reed Birney has the lead (which was written for Campbell) but Brion James (PV #20) and Paul Smith as rat catchers Codish and Crush are the real stars. It also features Louise Lasser, Emil Sitka (from *Three Stooges* shorts), Frances McDormand (who had just made her acting debut in *The Coens' BLOOD SIMPLE*), and the director's younger brother Ted Raimi. Campbell was co-producer and has a small role as The Heel. "That film was entirely Sam's. I did some second unit

(directing) work. I don't think the film has a cult status because you can't see even find it now. I couldn't believe that it even would have caught on because that movie is a very strange amalgamation of genres which I felt didn't work well. Maybe it has a reputation in small circles. But it didn't work in the way we all felt it could have." *CRIMEWAVE* didn't catch on but *EVIL DEAD II: DEAD BY DAWN* (85) again co-produced by Bruce and starring him as Ash followed. Dino De Laurentiis backed it so it was shot in North Carolina where he owned the DEG Studios. It was released unrated.

Josh Becker's *THOU SHALT NOT KILL...EXCEPT* (85) (PV #18) was Renaissance Pictures' remake of the 1980 short *STRYKER'S WAR*. Raimi starred as a crazed cult leader in 1968. "I worked on the story with Josh. But he had already written it with another guy so I

helped him retool it. But he wrote it. He knew Sam longer than I did. Those guys met each other at a bus stop in Junior High." Becker's *LUNATICS: A LOVE STORY* (PV #14) was next from Renaissance Pictures. It starred Ted Raimi and was produced by Campbell. "The film was shot in 1988 but released later (in 91). It destroyed my first marriage because I spent so much time away from home raising money independently, again. It was probably the most independent movie I'd worked on at the time. It was like a *Little Rascals* episode. We worked hard in getting vendors to donate items rather than cash. Ironically, I had the closest possible connection with that movie as a producer because I really felt we pulled a rabbit out of the hat. We had very limited funds to work with but, eventually, the investors got their money back." Note: Campbell had been a babysitter for Ted Raimi.



ARMY OF DARKNESS

Scott Spiegel's *THE INTRUDER* (88) was a remake of the 1979 short *NIGHT CREW*. Campbell played Officer Howard. "I was very glad that Scott had his chance to direct because he was a guy I go way back to the 7th grade with. It was his first foray with Hollywood and he put enough money together to make a movie. He's made a couple of more since. Good for him!" Campbell and Laureen Landon starred in *MANIAC COP* (88) directed by William Lustig (PV #20) and produced and written by Larry Cohen (PV #11). "Larry Cohen claimed that the screenplay was 'actor proof.' He and I have two different interpretations. His interpretation is that the dialogue was so good that no actor could screw it up. My version was that his dialogue was so bad that no actor could save it!"

He was a producer of the odd female biker comedy

EASY WHEELS (89) which was written by Raimi's older brother Ivan and featured Paul Lemat and George Plympton, "I didn't have much to do with the film. I mainly put my name on it because I was supposed to be in it. But by the time they put it together, I already had another offer and couldn't do it even though I was involved in its development. I had a much better offer so I took that." He was a comic Van Helsing type in SUNDOWN: THE VAMPIRE IN RETREAT (89) with M. Emmett Walsh, David Carradine, and John Ireland. "I think it had an amazing cast! Tony Hickox is such a fan that I think that he went to all the actors he admired and asked them if they would appear in his film. Sometimes that just happens and many of them agreed. When the film was made more money was available so you could do that. Today, you could never pull it off."

Campbell had a brief appearance in Raimi's DARKMAN (90) and he and Lauren Landon were both killed off right away in Lustig's MANIAC COP 2 (90). "I knew that my character wasn't going to be living long anyway. My only beef is that I think Jack Forrest could have gone in a better way. I suggested that I should die in a fight with the Maniac Cop. But they didn't think that was a good idea."

Fangoria magazine's first production was MINDWARP (90) (PV #10). "I met my wife on that one, so I enjoyed the film very much. Fangoria had been supportive over the years so I think it was a good collaboration." He moved to L.A. while filming MINDWARP and met costume designer Ida Gearon on the set. They married the next year. WAXWORK 2: LOST IN TIME (91) was also by Hickox. "I think I only appeared in a couple of selected sequences that were really vignettes. I was only a specific part of one sequence."

THE NUTT HOUSE (92) (PV #21) was co-written with Siegel, Becker and Raimi, and featured Emil Sitka and Traci Lords. "That movie is something we never admit to since we all took our names off. Scott Spiegel, my friend from THE INTRUDER, began as director but was fired. The producers rewrote it so it had no resemblance to the original script. But now Jerry Bruckheimer has optioned the project to rewrite it as a big high profile comedy." Even director Adam Rifkin used a fake name. Dino De Laurentiis also backed the 13 million dollar ARMY OF DARKNESS: EVIL DEAD III (92), this time filmed in California and released (cut for an R) by Universal. Bruce again co-produced and starred as Ash. All the EVIL DEAD movies did better overseas than in America. Then he starred in his own 26 episode Fox TV

series, THE ADVENTURES OF BRISCO COUNTY JR. "It was a really good experience. It was very mainstream for me. Nobody dies. No blood. I felt it was the first real job I'd done in the industry. It was a good experience for a year."

HUDSUCKER PROXY (94) was by the Coen Brothers. "I was very glad for them. I tried to appear in some of their movies. I had a small part in FARGO (96) that used an extract from a soap opera I did in Detroit, I'm doing a little cameo for them in their next one, INTOLERABLE CRUELTY, where I appear with Billy Bob Thornton. I was just glad these guys succeeded as filmmakers. They're the genuine article. They like filmmaking and make movies the way they want to make them." Raimi's Renaissance Pictures went to New

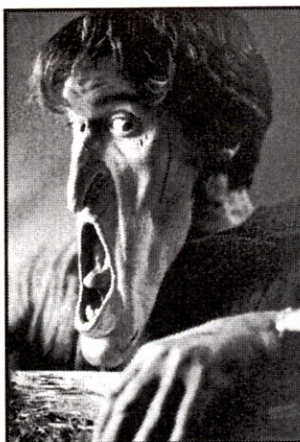
Zealand to make five HERCULES: THE LEGENDARY JOURNEYS TV movies in '94, then the TV series. Bruce directed many episodes and also acted, as the recurring character Autolycus, the King of Thieves. He continued to play Autolycus on the even more popular spinoff series XENA: WARRIOR PRINCESS. The shows were syndicated all over the world. Josh Becker also directed HERCULES and XENA episodes, and Ted Raimi was also a regular. Producer Robert Tapert married XENA star Lucy Lawless in '98.

His scenes were deleted from Raimi's

THE QUICK AND THE DEAD (95) but he was in CONGO the same year. "CONGO made a lot of sense at the time. It was a big package. Spielberg's producers were producing it. It was edited by the person who worked on David Lean's LAWRENCE OF ARABIA, and was a film version of a work by a best selling novelist. I tried to get the lead but settled for another part which

was fine. As an actor, you just take what's out there. He also screen-tested for the lead role in THE PHANTOM (96). "THE DEMOLITIONIST (95) was the first film directed by someone I first knew as a make up and effects man from EVIL DEAD 2. So I did it as a favor for Bob (Robert Kurtzman)."

Campbell was a terrorist in the DIE HARD copy ASSAULT ON DOME 4 (96), then in ICE BREAKER (99). "The villain always gets the good lines. The first film was a bit more lighthearted than the second one, which is pretty much a boring melodrama. I thought that if ICE BREAKER had Stacy Keach in it then it couldn't be all that bad. But I have to say that I'm very supportive of young filmmakers. The director, David Giancola, was able to make three of these movies in Rutland, Vermont and you have to give credit to someone who can pull



ARMY OF DARKNESS

that off." He was a plastic surgeon in John Carpenter's *ESCAPE FROM L.A.* (96) "That was all about making fun of people who had too much plastic surgery. It's very prevalent in Hollywood. So it was making fun of Michael Jackson and people who are very insecure." *MENNO'S MIND* was from the same year. "I thought I didn't have a bad secondary role. I was familiar with Bill Campbell's work. The film was a very enjoyable experience because the director (Jim Kroll) was very solicitous as to how we wanted to do things as actors."

Josh Becker's *RUNNING TIME* (97) was a low budget 70 min. b/w film with parallels to Hitchcock's *ROPE*. "I think he really pulled it off. I was very glad to work on that because I'd just finished *McHALE'S NAVY* (97) in Mexico and become pretty disillusioned with the studio process of making films.

This was about doing something you don't really do for the money but because it seemed like a good idea. Anchor Bay have released it on DVD." *THE ICE RINK (LA PATINOIRE)* (99) was made in France. "That was a good experience because I read the script in New Zealand when I was working on *HERCULES* and *XENA*, so I thought, 'What the hell!' It turned out that some production assistant had recommended me to the producers. It's funny how these things come about. It's a comedy about a moviemaker and his staff who are producing a film on an ice rink. I co-starred as the only American actor." *FROM DUSK TO DAWN 2* (99) was the first sequel to Quentin Tarantino's zombie movie. "It was directed by Scott Spiegel in South Africa. That's the thing about actors. People ask me why I did certain things and I answer, 'Because that's my friend from eight grade. Shut up!' That's why! There's

nothing wrong with that. Not everything has to be an artistic triumph. A lot of time you're doing things with, or for, buddies on a whim. If I had a corporate mentality, I'd work for IBM. I have to be true to my sensibilities." Note: Spiegel introduced Tarantino to producer Lawrence Bender, who helped him get *'RESERVOIR DOGS'* made.

JACK OF ALL TRADES, filmed in New Zealand, was, Campbell's second TV series as a star. Josh Becker directed some episodes of the 22 episode period comedy series. "That was a challenge because I wanted to do a 'hands-on' TV show where you can do what you want. So, creatively, I didn't have a problem with it. But it didn't really catch fire. It debuted in time slots that had seen the fifth and sixth seasons of *HERCULES*

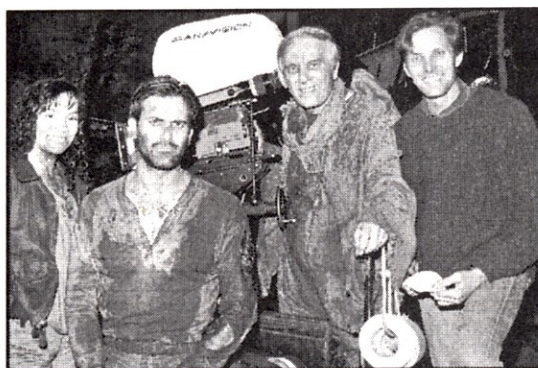
and *XENA*. I'm not an expert but I don't think I would have watched a show in a five year old time slot. But it was a good experience, creatively, so I can't really explain." He was Roland the Intrepid Explorer *THE MAJESTIC* (01) "Jim Carey starred in the A movie and I starred in the B movie. That's how it works. I think it was very appropriate. I'd known Frank Darabont casually and he thought it was a good idea to work on a big Hollywood movie regardless. But we didn't do that too well. Sometimes you just want to do certain things as an actor to get more exposure."

Campbell has been a guest at many fan conventions over the years so he knew his subject when he made the documentary *FANALYSIS* (01). "I feel I can poke fun at fans because I make myself very accessible at conventions and things like that. It was just a change to turn the camera around and see how other people like it. But I wouldn't say 'Get a life!' (as William Shatner once did). It was more like saying, 'What's your deal?' That's all. Viewers can find out for themselves." *SECOND CHANCE* (02) was made in Michigan, by Bob Dyke, who had created puppets for *EVIL DEAD 2*. It has a parallel world scenario in which a time traveler (Ralph Waite from *THE WALTONS*) saves the life of JFK (Victor Selazak). "It's going to be retitled *TIME QUEST*. It did get some form of distribution so I'm quite happy about it. That's another independent film directed by Bob Dyke whom I first worked with in 1988. So I'm glad to see that he finally makes a movie after 12-14 years. But that's the independent way. Raw cash just doesn't show up at your doorstep. You have to go door to door and steal it!"

SERVING SARA (02) was another major release. "On paper some things look good. Why wouldn't I want to play the ex husband of Elizabeth Hurley in this movie? Movies come out the way they come out. Everybody knows that Mathew Perry was in and out of rehab during the movie. I wanted to do another movie but I was legally bound to do *SERVING SARA*. Then they shut the film down when he went back into rehab. That never happened to me before. Up to that point I was having a really good time. So I went to work on *BUBBA HO-TEP* and I was involved in one of the key sequences of that film when I got a phone call asking me to be back in Dallas in one day! I think that everybody could have done a little better on *SERVING SARA*. But that's what it's like working in the film industry." Bruce plays an old Elvis



ADVENTURES OF BRISCO
COUNTY, JR.



MIND WARP

- 72 - 82 many short films
 80 THE MAGIC BALLOON
 81 **THE EVIL DEAD** (Anchor Bay) co-exP/star
 82 GENERATIONS series
 83 GOING BACK
 85 **CRIMEWAVE** (Charter) co-P/act
 THE SAPPY SAP (short)
 85 **EVIL DEAD 2** (Anchor Bay) co-P/star
THOU SHALT NOT KILL...EXCEPT
 (Anchor Bay)
 on KNOT'S LANDING
 88 **THE INTRUDER** (Par)
MANIAC COP (TWE)
LUNATICS: A LOVE STORY (RCA)
 P/act
THE DEAD NEXT DOOR (Elecktro)
 voice
 89 **MOONTRAP** (SGE)
EASY WHEELS (Fries) P
SUNDOWN: THE VAMPIRE IN RETREAT
 (Vestron)
 90 **DARKMAN** (MCA)
MANIAC COP 2 (IVE)
MINDWARP (RCA)
WAXWORKS II: LOST IN TIME (Live)
 92 **ARMY OF DARKNESS** (Anchor Bay) co-P/star
 THE ADVENTURES OF BRISCO COUNTY JR
 (series to 94)
THE NUT HOUSE (Triboro) S
 94 **THE HUDSUCKER PROXY** (WB)
 HERCULES: THE LEGENDARY JOURNEYS - act
 and D multiple episodes (to 99)
 95 **CONGO** (Par.)
THE DEMOLITIONIST (Apix)
 XENA: WARRIOR PRINCESS - act (to 99) and D
 one episode
 on LOIS AND CLARK (twice), AMERICAN GOTH-
 IC
 96 ELLEN (semi-regular to 97)
ESCAPE FROM L.A. (Par.)
FARGO (MGM)

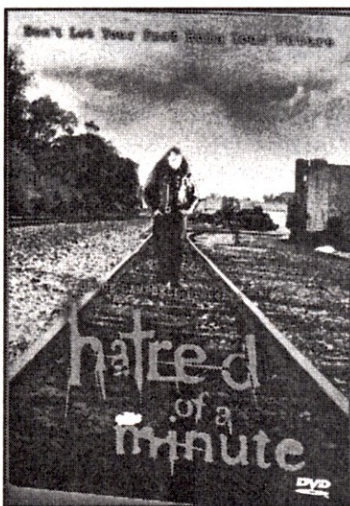


- TORNADO!** (Evergreen)
ASSAULT ON DOME 4
MEMMO'S MIND Showtime)
 on HOMICIDE (twice)
 97 **McHALE'S NAVY** (MGM)
THE LOVE BUG
RUNNING TIME (Anchor Bay)
 IN THE LINE OF DUTY: BLAZE OF
 GLORY
 on WEIRD SCIENCE, TIMECOPE
 MISSING LINKS (pilot)
 98 **ICEBREAKER** (Blockbuster) -
GOLD RUSH: A REAL ALASKAN
ADVENTURE (Buena Vista)
 V.I.P. - D 2 episodes
 99 **FROM DUSK TO DAWN 2**
 (Dimension)
THE ICE RINK (LA PATINOIRE) (Interama)
 on THE X-FILES
 00 JACK OF ALL TRADES series (+co Ex P)
 01 **THE MAJESTIC** (WB)
HATRED OF A MINUTE (Anchor Bay) - P
 FANALYSIS - P/D/self
 on LEGEND OF TARZAN, BEGGARS AND
 CHOOSERS
 02 **SPIDER-MAN** (Col.)
SERVING SARA (Par.)
SECOND CHANCE/TIME QUEST (Ardustry)
 BUBBA HO-TEP
 TERMINAL INVASION
 MASTERS OF HORROR (SHO doc) (host)
 on CHARMED
 03 THE MAN WITH THE SCREAMING BRAIN -
 P/D/S/star
 COMIC BOOK: THE MOVIE (as self)
 INTOLERABLE CRUELTY
 04 **SPIDER-MAN II**

This does not include various docs..about the EVIL DEAD movies (or Sam Raimi) or voiceovers for computer games. See brucecampbell.com.

living in a rest home in BUBBA HO-TEP (02). He and another old guy (Ossie Davis) who thinks he's JFK battle a mummy. The cast includes Reggie banister from the PHANTASM series and Daniel Roebuck (PV #27). "The good news is that nobody's played Elvis at 68 so I don't have to worry about comparisons. There are very few flashbacks to his early life. But Don Cascarelli felt that if it was successful, we'd make some more films about what Elvis did between movies. What did he do after CLAMBAKE? If he was involved with the black arts one episode could be titled Bubba-Nosferatu, in which he takes on Nosferatu in New Orleans."

Campbell's fun book If Chins Could Kill:



Produced by Bruce Campbell

Confessions of a B Movie Actor was released in '02. By the way, the scar on his chin was received after he fell off a swing as a child. Meanwhile who could have guessed that a guy (Sam Raimi) from Detroit who was once excited to have one of his shorts shown on The Ghoul would be trusted with 139 (!) million dollars to direct a movie? SPIDER-MAN was a major hit though, and sequels are on the way. Watch for Bruce in fun small roles in all of them. If his part isn't cut out you can also see him in Joel Coen's INTOLERABLE CRUELTY starring George Clooney and Catherine Zeta-Jones. There couldn't be more of a contrast between those big projects and HATRED OF A MINUTE (01), which Campbell pro-

duced. It has just finally been released. "It's another film for a Detroit filmmaker who went the distance and toughed it out. He's been working on this movie from '97 so he's devoted six years to this one movie. I nurtured him through it in a type of uncle-nephew relationship, but it was a good one. We're still friends. I was sympathetic towards him because he seemed committed and stuck it out when it got ugly. And that's the real test. I told him that he could start complaining after four years because EVIL DEAD took that amount of time. Then after the fifth year, he said, 'Can I start complaining now!?' It's a long time to work on a movie." Producer/director/writer Michael Kallio also made the doc. LADIES OF THE EVIL DEAD (03) which includes Campbell as himself.

Campbell has produced, directed, written - and starred in (!) a feature. "THE MAN WITH THE SCREAMING BRAIN is about a banker who gets part of a Latino street hooker's brain, and they go in search of the person who killed her." Producer Dan Goodman was the driver for THE EVIL DEAD shoot. Bruce Campbell now lives in a small town just outside of Medford, Oregon. He's been work-



ing on an ecology documentary with his wife. "I dragged her into this by suggesting we work on a documentary together. We both had time to do this. We shot some 40 hours of interviews three years ago and recently shot another 15 hours of interviews last season. We take a pretty hard approach about the issue of public land use. For me that's cool. It's a microcosm of what's going on elsewhere and we're doing it in my little community. We intend to produce a two hour documentary and hope to show it on anywhere from the Discovery Channel to Nova. We're really only doing it for educational, rather than financial reasons, and thinking of sending the final version to every senator.

"I don't have anything against Hollywood, but I've never been able to fully connect to it. I've never had the same sensibilities. I don't have anything against it because I don't really get it. As an actor, as long as there is other work out there in other movies, you don't really have to work there. So I try to spread myself out by doing independent films, voice-overs for video games, writing books, touring, and things like that. It's a really good way to mix it all up."

PV

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